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## ART AND ARTISTS.

Mayor Mitchell Bishop Greer and Mr. Robert W. de Forest have been elected Life Trustees of the N. Y. School of Applied Design for Women.

Susan Ricker Knox has taken a studio in Kansas City for the Winter, where she has painted a number of portraits, principally of children, which she is now exhibiting at the Findlay Art Galleries in that city.

Four recent oils by F. Ballard Williams have been sold this Winter in Chicago to local collectors.

A portrait of Mr. Robert Allerton of Chicago by Glyn Philpot, was recently purchased for the Tate Gallery in London.

David Gue recently sold two important works to a New York collector, "Thunder Heads," a marine, and "Moonlight, Fire Island." The collector is to be congratulated on his choice.

Prince Pierre Troubetzkoy has taken a studio in the Central Park Studio Building, West 67th St., where he is painting portraits.

J. C. Nicoll is spending the winter in Florida. He will return to his Tenth St. Studio in April.

J. Alden Weir is painting two portraits of New York women, which he intends to exhibit at "The Ten's" exhibition at the Montross Galleries next month. At the Century Club's present monthly exhibition he is showing his latest landscape.

Paul Dougherty has taken a studio in the Lester Building, East 57th St., where he is busy completing work, begun in England early last summer. The Chicago Art Institute recently purchased one of his important marines. His exhibition of twenty-two canvases which has been traveling throughout the West during several months past, is now at the Memorial Museum in Rochester, where it will remain through Feb. 15.

Elizabeth Gowdy Baker recently returned from an extended trip to California, where she painted portraits. Among her most recent works are presentments of Mr. and Mrs. A. B. Wallace and Mr. Walcott Johnston, the latter of Boston. She has also recently painted the portrait of Mrs. Ellen M. H. Gates, for her daughter, Mrs. Archer Huntington.

At his studio, 57 East 59 St., Arthur J. E. Powell is showing a group of interesting, colorful landscapes, painted during the past summer in Glaser National Park, and some typically good winter scenes, painted recently near Pittsburgh. His canvas, "Bronx Kills," shown at the Academy last month, was accepted by the jury for the Pan-Pacific Exposition.

Birge Harrison writes of "The New Art in America," in the Field of Art in the March "Scribner." Every exhibition brings out a discussion of the unfairness of the jury system in selecting pictures. Mr. Harrison thinks it high time juries should be done away with.

Montague Marks a portrait painter and his wife Stella Lewis Marks, a miniature painter, both well known in Australia have arrived in New York and are now at 106 W. 52 St. Upon the breaking out of the war, they left their home to come to America leaving their entire collection of works of art to be sold for the benefit of the British Red Cross Society.

R. Hinton Perry recently returned to his Tenth Street Studio from Wilmington, Del., where he modeled portrait busts of Mr. and Mrs. Alfred I. Dupont. The portraits will be cut in marble in the Spring. During the past Summer he made an extended visit to the home of Mr. George Gordon Moore at St. Clair, Mich. where he made two large bas-relief panels of their little daughter, Virginia, grouped with their famous Irish wolf-hounds Glee, Barrow and Dromore. He also made a plaster study of their famous race horse "Justice Brook," who won the stallion-two-year-old prize at Lexington, Ky.

At her Carnegie Hall studio, Heppie E. Wicks, has recently painted a portrait of Master Mark Harris, of Ossining, N. Y. Dressed in blue against a landscape background, the portrait is an interesting composition and is said to be an excellent likeness. A head of Charles Keeler, the California poet, is strong and well modeled. She also shows a number of pastels, done the past summer, charming in color and design.

The portrait of little Adrian Lambert by Louise Huestis, recently shown in the Reinhardt Gallery window, brought the artist several deserved commissions for other portraits. She is busily at work on these in her studio, 51 East 56 St., and will go to Cleveland to paint other portraits in April.

Adele Watson is showing 12 canvases with the display of oils by local artists now on at the Toledo Museum. Like her pictures shown at the Museum at her first public exhibition two years ago, these now displayed are low in key, delicate in color, and have much feeling and sympathy.

At his Sherwood studio, Ernest Blumenstein is painting the portrait of Mrs. Andrew Cooper of Bridgeport, Conn. Mary Green Blumenstein is at work upon magazine covers for the American and Hearst's magazines.

The Corcoran Gallery has purchased from its present exhibition for the permanent collection, Bruce Crane's New England November landscape. It has also decided to take Edward W. Redfield's "The Breaking of Winter," instead of his "Sleighting."

Among other recent portrait commissions, Stanley Middleton has just delivered one of the late Warren Curtis, of Palmer, N. Y., and has since finished another of Dr. Frank Le Roy Satterlee, for a N. Y. medical institution and is now at work on a life-size standing military subject.

The first of a series of lectures for teachers interested in art was given at the Metropolitan Museum, Jan. 12, by Miss Edith R. Abbot, the Museum Instructor.

In speaking of the subjects announced for the course, Miss Abbot said that the study would be limited as far as possible to the art interest of objects in the Museum collections.

Carlton T. Chapman and Miss Adele Watson of New York, are exhibiting ten pictures each with the Toledo Painters Exhibition on at the Toledo Museum this month.

Douglas Volk recently painted the portrait of Dr. Felix Adler. It is a remarkable likeness and a sincere and well modeled work. Its ultimate destination will be the Ethical Culture Society.

L. S. Stevens, an American artist, who had a studio in Brussels and is now with the Belgian Relief Commission, is at the headquarters of King Albert to make sketches of him, which are to be reproduced. The King will be asked to autograph the sketches, many of which, it is expected, will be sold for Belgian relief.

Mrs. Henry Mottet will have an exhibition March 1, 1915, at Moore's Gallery, Washington, D. C., of portraits and outdoors with figures.

"Late November," by Mary Bradish Titcomb, shown at the recent Corcoran Gallery exhibition, has been purchased by President Wilson and now hangs in the White House.

The recently organized Three Arts Club of Philadelphia, where music painting and drama to have a home is negotiating for a house where woman students may live. There will be a gallery, library and drawing room.

At his studio, 1947 Broadway, Bolton Brown is at work on portraits, and some of his interesting, well-drawn and charmingly arranged and ably painted nudes.

Francis C. Jones is painting two decorative panels at his studio in the Atelier Building, West 67 St., where also are shown several interesting figure compositions and two thoroughly good nudes.

Another Tiffany window of unusual beauty has been installed in St. Stephen's Church, Phila. It was erected in memory of William S. Price, and presents Gamaliel, the doctor of the law, spoken of in the fourth chapter of Acts.

The window portrays the meeting of the council in the temple chamber with Gamaliel in the act of warning them of the danger of slaying the apostles. The several figures are particularly well executed, while the coloring is in soft tones of purple and pink. A beautiful view of the sea and distant mountains is obtained through the pillars of the porch.

Mr. Oscar P. Austin, Secretary of the National Geographic Society, gave a talk with moving pictures at the Salmagundi

**BIOGRAPHICAL NOTES on Fifty American Artists;** Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

Club recently, the subject of which was "Around the World in Eighty Minutes." A dinner preceded the lecture.

H. O. Tanner arrived from Europe recently, and has taken a temporary studio at 1947 Broadway. He will leave for Chicago Feb. 15 to supervise an exhibition of a number of recent canvases, at the Reinhardt Galleries. The display will include landscapes and his well known religious subjects, painted with the intensity and spirituality that has ever characterized his work.

William T. Ritschel has been invited to exhibit seven of his large canvases at the "Pan-Pacific" Exposition. The works he proposes showing will be chiefly his recent marines, painted at Monterey, Cal.

At his studio in the Clinton, 253 W. 42, St., Eugene Speicher is painting a portrait of Mrs. James Winston and one also of her little daughter Japalin.

Howard Chandler Christy, who has been working for several years past at his home in Ohio, has recently taken a studio in the Central Park studio building, 15 W. 67 St., where he is illustrating magazine covers and novels.

At his studio, 500 Fifth Ave., Gaetano Capone is showing a group of interesting landscapes and figure subjects, the result of his Summer's work in the Catskills, also several Autumn scenes painted in Bronx Park. The canvases have typical poetry of feeling, good color and refined subjects. A nude, painted out of doors, is especially interesting and is well drawn and composed. Among the other works are rich sunsets, moonlights and a thoroughly good waterfall.

Lester D. Boronda held an exhibition of some thirty-two canvases at the Averil Memorial Gallery, Rochester, during December, which closed Jan. 5. The display was composed chiefly of Parisian subjects, done in his clever, personal and colorful manner. There were also several California and New York scenes. The collection will be shown here during February, after which it will be exhibited in several Museums throughout the Middle West.

Two houses owned by Mrs. Annie Pyle, widow of Howard Pyle, were recently burned at Wilmington, Del. A collection of mural paintings by the late artists were damaged, together with several valuable paintings. The loss of property and art works will reach \$5,000.

A former Milwaukee woman, Katherine Merrill, will show eight of her etchings at the Panama-Pacific exposition. Among the plates chosen are several of Chicago and of battlefields of the civil war, which were exhibited at Reinhardt's last year. Miss Merrill has a studio in New York this Winter, where she is holding exhibitions of her work with much success.

The Fine Arts building at the exposition, where the etchings will hang, contains 102 galleries, sixty-one of which will be devoted to American art.

Oscar Anderson, the Gloucester marine painter, has been exhibiting several new marines and West Gloucester landscapes in Middletown, Conn. under the auspices of Dr. H. Watrous, the collector.

Wedsworth Wadsworth, the veteran watercolorist, well-known in New York, is still active at his country home, and is said to be doing some of the best work of his career.

## A Sargent Brings \$4,000.

"A Moorish Courtyard," by John S. Sargent, in the current exhibition at the Knoedler Galleries, for the benefit of French soldier artists, was sold to an American collector last week for the sum placed upon it by the artist, namely \$4,000.

## DEALERS' NOTES.

Recent letters received here from Mr. Victor G. Fischer from Berlin state that with Mrs. Fischer, he is having a quiet Winter at the Kaiserhof Hotel in the Prussian Capital, but is depressed as to the continuance of the war. He does not speak of returning to New York and is well.

Mr. Julius Goldschmidt of J. and S. Goldschmidt, who is an officer in the German army, but is not as yet at the front, writes in a cheery and enthusiastic vein to his New York house, says he is well and is optimistic as to the war's outcome for Germany.

## The Nidelet Sale

The total of the Madame Nidelet sale of Napoleon and other medals and books at the American Art Galleries on Feb. 3 was \$2,111.75.

## ART BOOK REVIEWS.

## Bayley's Copley Catalog.

**Life and Works of John Singleton Copley** by Frank W. Bayley, The Taylor Press, Boston.

This second edition of Mr. Bayley's work on John Singleton Copley, listing the works of the American Colonial and British portrait painter, is an advance in every particular over the first edition. Mr. Bayley acknowledges on his title page his indebtedness to Augustus Thorndyke Perkins, a descendant of the painter, whose indefatigable labors brought forth the first authoritative catalog of Copley's works. Mr. Bayley also makes use of the very valuable volume of early Copley letters recently published by the Mass. Hist. Soc. from transcripts of papers in British Archives made by Prof. Guernsey Jones of the University of Nebraska. For frontispiece the author reproduces the admirable self-portrait of Copley owned by the N. Y. Hist. Soc.

The introductory sketch of the painter's life contains some interesting authentic information about Copley's professional visit to New York in 1771, and the appended list of pictures exhibited at the Royal Academy and pictures sold after the death of Copley's son, Lord Chancellor Lyndhurst, will be found of value to students and connoisseurs.

But the important mission of the book is to place on record a descriptive list of the Copleys owned in America and in England and to give their present whereabouts. Many of the American portraits remain in the families for whom they were painted, while a number of the pictures painted in England are now owned in America. One of the principal owners of Copley canvases is Mrs. F. Gordon Dexter of Boston, whose collection includes some of the last and most ambitious figure compositions painted by Copley. The author deserves the highest praise for the manner in which he has traced the works of America's first "old master" and for his appreciative and intelligent compilation.

## As to Dealers' Guarantees.

In the Cicerone, Herr Ernst Schwandt, Court Assessor, of Berlin, makes a discrimination between the guarantees of dealers covering the genuineness of their wares and those affecting their "provenance."

"According to the general legal principle, that a contract of purchase may be disputed on the ground of error regarding the properties of the article sold," says Herr Schwandt, "the seller of an old picture or antique, is expected to guarantee that the article is by the artist to whom it is attributed, emanates from the period to which it is ascribed. A peculiar feature of the case is that while the material of which an artistic object is composed is usually susceptible of proof, such is not always the case with its origin. On the latter point individual opinion does not always lead to admitted certainty. Hence both the theory and practice of law favor the limitation of the seller's responsibility for a work claimed to be genuine."

"The mere indication of origin does not render the seller liable for its correctness," it is added, "the case, however, being different when he has guaranteed the assertion. Under these circumstances the buyer can recall the purchase if he can prove that the statement of the seller was incorrect."

"While such a guarantee is usually expressed in so many words," says Herr Schwandt, "this is not in all cases necessary. A silent guarantee can be very well deduced from the accompanying circumstances."

"Where the buyer has been deceived by the seller," continues Herr Schwandt, "the former can claim the annulment of the purchase on that account, quite apart from the question of genuineness of the article."

"If the seller's guarantee of authenticity to the buyers is thus limited," he continues, "the engagement works the same way when a picture is found to be of greater value than had been supposed. In such a case, when a painting was discussed to be a true Rembrandt, the sale was declared valid by the German Imperial Tribunal."

In the concluding words of Herr Schwandt:

"From the above explanation it will be seen that the solution of the question whether a seller has or has not guaranteed authenticity, is sometimes difficult. According to the opinion of Herr Josef Kohler, it is advisable in all important purchases to have the extent of the guarantee expressed; preferably in writing."

The Islesworth "Mona Lisa," attributed to Leonardo da Vinci, has been sent to the Boston Museum and will hang in the directors' room during the progress of the war. The painting was sent over for safety by the owner, Mr. John R. Eyre of Old Islesworth, England.